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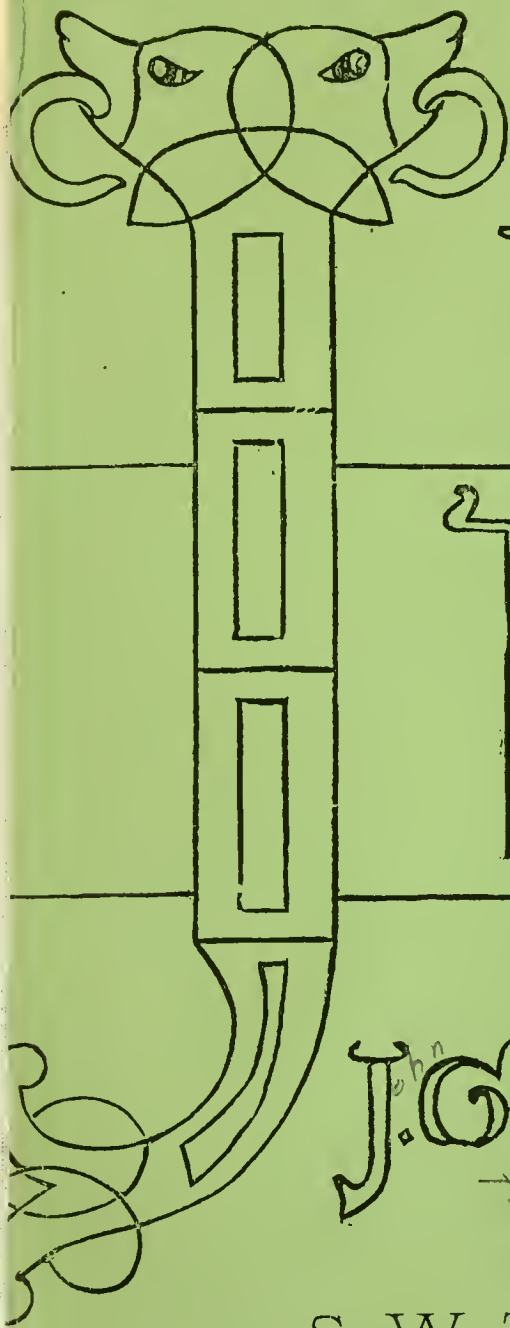
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ACK

in the

PULPIT

poem by

J. G. WHITTIER.

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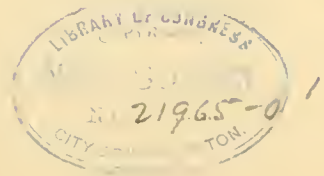
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JACK IN  
THE  
PULP

J.G. WHITTIER

PAINTED BY

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The violets are  
singing  
I know by their sign  
The cups that they carry  
Are purple with wine.



A decorative illustration in a light, sketchy style. On the left, a branch with several large, lobed leaves extends upwards. To the right of the leaves is a circular inset containing a landscape scene with rolling hills and a small building. Above the text box, there are some small, stylized floral or leaf-like motifs.

The aspens stand  
by the lookout, with  
all their red leaves in hand.

















Clavars  
with hennels  
Some red  
some white









Dandelions  
The gold  prove of  
in their hair.







Exotic drawing  
Common and small  
Thompson little  
trees

Internal  
and  
path













So much for the prisoners  
The summer comes again  
And we will have to proceed  
Some where over the water  
How like to you  
Grown of little experience  
By such things to be told  
We heard of the prisoners  
Exposed or driven  
We talked of the people  
And they looked at us, -  
We saw all their houses  
The colors and shapes  
The turn of their hands  
The cut of their feet







Bob of  
Jack in the Alpit  
We heard  
Not a word

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## P R E F A C E.

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THE objects of this series of books of outline pictures are manifold. The pictures are designed for giving practice to those who desire to learn how to paint in water-colors; the instructions are simple, and will show the beginner what effects may be had in simple flat and graded washes of color. Those more advanced in painting may color them for birthday or Christmas presents for their little friends. A book painted by some friend will possess an individuality, and always be more highly prized than one from the bookseller. Again, children who are looking for pictures to paint will find these best suited to their wants. The series, when completed, will contain books of figures, flowers, landscapes, animals, fruits, birds, etc., etc.

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The first steps are explained in the little book entitled "Introductory Lessons in Drawing and Painting in Water-Colors," by Marion Kemble. Price, 50 cents.

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After acquiring a knowledge of colors and how to use them, all practice with the brush will be of value to the pupil. Without such knowledge it may do great injury, especially in the case of children.

With the aid of this book parents will be the best instructors of their children.

NOTE. — Send to the publishers for their latest price list of outlines for Water-Color Painting.



# DIRECTIONS FOR COLORING JACK IN THE PULPIT.

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I. TITLE-PAGE. — *Leaves*, bluish-green (gamboge and Prussian blue) ; where indicated by lines darker, add a little light red and indigo. *Stems*, reddish-brown (Vandyke brown and a little light red ; small leaf under berries, brownish (yellow ochre and a very little Vandyke brown). *Berries*, red (vermilion) ; where indicated by lines darker, add crimson lake or carmine, if you have it. *Ground*, reddish-green ; put a wash around the base of stems, darker close to panel : use your green already mixed and add light red. *Bird*, yellow (gamboge) : carry the wash over the whole of the bird ; *wings, tail, head, and back*, darker (add Vandyke brown to gamboge) ; *beak and leg*, dark brown (Vandyke brown, strong) ; around tail and wings of bird, extending beyond two small leaves at upper left-hand side, put an irregular wash of blue (cobalt). *Branch*, grayish-brown (sepia). *Letters*, dull red (light red and a little Vandyke brown).

II. UNDER THE GREEN TREES. — *Sky*, blue (cobalt), beginning irregularly at top of page back of tree, and fading out to white just beyond the branch at top of panel, and extending down to trees on the same side. Leave the space for the blossoms white, but you may carry the wash over the leaves and stems, except lower trunk of tree. When dry, paint the blossoms pink (crimson lake and a very little vermilion). *Leaves of trees* green (cobalt and gamboge, and vary the shade with indigo and gamboge). *Trunk and branches*, reddish-brown (Vandyke brown, burnt sienna), or light red, the lower part darker than the branches. *Distant trees and foreground*, yellow green (gamboge and Prussian blue) ; underneath panel let the wash fade to white ; go over the trees a second time, to make them darker than the ground, but not as dark as leaves of tree, because they are further off. *Leaves and grass in foreground*, green (gamboge and indigo), some lighter (add more yellow and a little light red. *Butterfly*, yellow (gamboge). *Arrow leaves*, olive green (Prussian blue, gamboge, and a little vermilion) ; to leaf on panel add a little more yellow (yellow ochre).

III. SQUIRREL AND SONG SPARROW. — Behind bird, beginning just above beak, put an irregular wash of blue (cobalt), extending to bottom of page, and under large circle, darkest part close to circle at bottom and between branch and tail of bird, but do not make it all the same tone in space just mentioned. *Bird*, brown (Vandyke brown), light wash ; tips of wings, tail, and neck where indicated by lines, dark (more Vandyke brown) ; leg and beak, yellow (gamboge). *Stem*, grayish brown (sepia) ; *leaves*, yellow-green (gamboge and a little Prussian blue). Around large circle put a dark red line (also letters), burnt sienna or light red.

*Squirrel*, grayish-brown (sepia, medium wash) ; tail, eye, mustache, and where indicated by lines darker (sepia stronger). *Sky*, yellow (gamboge) ; while wet, put a little streak of crimson lake into sky just about head of squirrel, and make the piece of sky on lower left-hand part of circle brighter yellow (second wash of gamboge) than the rest. *Leaves*, dark, olive green (indigo, a little gamboge, and a little light red). *Branch*, dark brown (Vandyke brown, repeated washes). Around circle, dark red (Vandyke brown strong, and a little light red).

IV. "COME HEAR WHAT HIS REVERENCE." — *Leaves*, different shades of green (gamboge, cobalt, and a little indigo) ; leaf just about largest flower and one to the left of it, also leaf extending on to panel, pale light green (gamboge and a little Prussian blue) ; small leaf mostly under panel, darkest (add light red). *Stems*, reddish-green ; add a good deal of light red to the green, and at the bottom of stem crossing panel add Vandyke brown ; broad leaf at bottom of page encasing stems, pale yellowish-red, yellow ochre, a little green (gamboge and Prussian blue), and light red on one side for shadow. *Flowers*, green (gamboge and Prussian blue) ; *small flower*, the stamen (or flower in this case — the covering, or what seems to be a flower, is called a *spathe*) dark brown (Vandyke brown and a little light red) ; *marking in the flower*, same color ; *large flower*, top, or outside of covering, grayish-green (yellow ochre, cobalt, and light red, medium tone) ; the *stamen*, yellow green (gamboge and a little Prussian blue) ; back of it, or inside of flower, dark green (gamboge, indigo, and light red) ; around panel, line of vermilion (strong).

V. IN BLACK AND GOLD VELVET. — *Bees*, three at top of page, body yellow (gamboge) ; *stripes* and *legs*, black ; *wings*, left white, pale blue at tips (light wash of cobalt). *Sky*, at top, pale blue (cobalt), deeper near the ground, and add a very little crimson lake ; continue the color (more crimson lake) between the triangular space near the bottom. *Hives*, yellow (pale wash of yellow ochre) ; to shadow and markings add Vandyke brown. *Ground*, back of hives, yellow green (gamboge and a little Prussian blue) ; in front of hives and shadow under large hives, add indigo and Vandyke brown, perhaps a little burnt sienna. *Grape leaves*, various shades of greens (gamboge, indigo, and in some a very little light red) ; *stalk*, brown (Vandyke brown ; *leaves in foreground*, yellowish-green (gamboge and a little Prussian blue). *Bees*, body black, wings white, tips gray (very pale wash of cobalt and light red).

VI. "THE VIOLETS." — *Flowers*, purplish-blue (cobalt and a very little crimson lake) ; make the petals a little darker close to centre than at the edge ; *centre*, yellow (gamboge), and bottom of little centre a touch of vermilion, to be put on before the yellow dries. *Leaves*, various shades of green (gamboge, Prussian blue, and for darker leaves add a little indigo) ; the small leaves at the bottom very yellow-green (more gamboge), and melting into yellow brown of the *root* (Vandyke brown, yellow ochre, and a very little light red). Run a few streaks of the brush beyond the markings of the root. *Butterfly*, wash of light red ; body and markings, Vandyke brown.

VII. "THE COLUMBINES BRAVELY." — *Flowers*, vermilion ; over lower part of petals, when dry, add a wash of gamboge, and the upper part make bright red (another wash of vermilion and a little crimson lake) ; *stamens*, yellow (gamboge) ; *leaves* and *stems*, various shades of dull green (gamboge, indigo, and a little light red). *Landscape* in circle : *Sky*, blue

(cobalt), very pale wash, add streak of stronger blue (more cobalt) about the middle of the sky; *ground*, pale yellow-green (gamboge and a very little Prussian blue); *rocks*, pale wash of yellow ochre and light red, to shadow add Vandyke brown and more light red; *bush*, yellow-green (Prussian blue and gamboge.)

VIII. "MEEK-FACED ANEMONES." — Behind flowers within circle, pale blue (cobalt); leave the flowers white, but you may wash over the stems and leaves. *Flowers*, white; tips, pink (crimson lake); small bud outside of circle, crimson lake. *Leaves* and *stems*, various shades of bright green (gamboge and Prussian blue); to lower stems add a little light red. Around circle and octagonal figure, make a pink line (pale wash of crimson lake).

IX. "YELLOW VIOLETS." — *Flowers*, yellow (gamboge, very strong wash); *stems*, pale wash of gamboge; *leaves*, except leaf behind flower-bud, dull yellow green (gamboge, a very little Prussian blue, and a little light red); leaf behind bud, brownish green (add more light red); the tip of the tallest leaf, reddish-green. To green already mixed add a good deal of light red. *Ground*, brownish green (indigo and a very little gamboge); slight wash about the roots of the flower. Back of leaves, just above ground, and extending beyond lowest flower, irregular wash of blue (cobalt). Line around panel and letters, dull red (light red).

X. "BUTTERCUPS' FACES." — *Flowers*, yellow (gamboge); go over the entire flower with the wash, and when dry repeat over the face of the flowers, omitting the back or outside, which must be lighter than the inside. If not dark enough, go over it a third time, or until the desired shade is obtained. *Centre of Flower*, bright green (gamboge and a very little Prussian blue). *Stamens*, dark yellow (gamboge, Vandyke brown); shadow on flowers, use gamboge, Vandyke brown, and light red. The three small leaves next the partially opened flower, yellow-green (gamboge and a very little Prussian blue). *Leaves* and *stems*, various shades of green (gamboge, Prussian blue); stems lighter than the leaves. *Grasshopper*, brown (Vandyke brown); legs dark brown (repeated washes of Vandyke brown). *Fly*, body, peacock-blue (Prussian blue and a very little gamboge); wings, pale wash (use more water) of the same. *Bug*, dull red (light red and a little vermilion); spots and legs Vandyke brown. Put a pale wash of light red over panel in corner and behind bugs at bottom of page; broad line between flowers and bug, dark red (Vandyke brown and light red, or burnt sienna); put line of same color all around the page and around triangle; letters will be improved by same color.

XI. "CLOVERS." — Within circle, pale wash of delicate green (gamboge and a little cobalt, with a good deal of water); go over the leaves and stems, but leave the flowers white. *Leaves*, olive-green (gamboge and indigo in different proportions); stems darker. *Grass*, yellow green (gamboge and Prussian blue); grass showing back of leaf, and small leaf at top of page, quite yellow green (almost clear gamboge, touch of Prussian blue); long leaf extending to bottom of page, dark (add a little indigo and light red); long grass *stem*, reddish. To the green already mixed add light red, pretty strong; darker at the bottom, near circle (add a little Vandyke brown). *Flowers*, outside of circle, pale rose color (crimson lake); more color at the tips, fading to white at the base. Small blossom partly within circle, very pale rose (crimson lake with more water). Two flowers in circle, white; where indicated by shadow, pale wash of yellow ochre; markings on the leaves,



reddish-brown (light red and Vandyke brown). A pale, irregular wash of cobalt may be put between circle and panel, not extending beyond the blossoms, but do not leave it off abruptly. Line around circle, dark (Vandyke brown).

XII. DAISIES. — Put an irregular wash back of stems and two lower flowers extending across the page, of pale, light, yellowish-green (gamboge and a little Prussian blue, and near the bottom add light red. This may be omitted if the pupil finds it too difficult to carry the brush carefully around the petals of the flowers. *Flowers*, left white, shaded where indicated by lines, greenish gray (gamboge, cobalt, and light red : pale wash). The lower flower-tips of petals white, shaded around centre ; the one above it, or centre flower-tips, shaded, and white around centre ; the upper flower-tips shaded, except two top petals on each side. *Centre of flowers*, yellow (gamboge) ; *shadow*, vermilion and a little Vandyke brown ; *centre of top flower*, lighter than the others. *Leaves* and *stems*, dark green (gamboge, Prussian blue, and a very little indigo and light red to the darkest) ; put a line of vermilion around the panel and around the page over printed line.

XIII. DANDELIONS. — *Flowers*, yellow (gamboge) ; *shadow*, where indicated by lines, gamboge, vermilion, and a little Vandyke brown : always remember to put a second wash of color if one is not bright enough. *Leaves*, olive green (gamboge, indigo, and in the darkest places, a little light red). Around *stems* on the ground and two *lower leaves* put a wash of reddish green (light red and a very little green (gamboge and Prussian blue). *Outline panel* in light red, also, *leaves* and *flowers*.

XIV. INNOCENTS. — Surface behind flowers within circle, pink (a very light wash of vermilion) ; dilute the color with a good deal of water : leave the flowers white, but you may run the wash over the leaves and stems. When dry, paint the leaves green (gamboge and a little cobalt). *Stems*, darker (more color) ; *centre of flowers*, yellow (gamboge) ; *spider*, brown (Vandyke brown and a very little vermilion) ; *fly* (Vandyke brown). Carry over portion of web below circle, very pale wash of blue (cobalt) ; other side of web near edge of picture, very pale wash of green (cobalt and a very little gamboge). Neither of these washes should run out to the edge. Put on in irregular masses, fading out from centre ; carry a line of greenish blue (cobalt and a very little gamboge) along bottom of page, close beneath printed line, and continue it up left side, ending at top of perpendicular printed line.

XV. "WILDWOOD GERANIUMS." — *Flowers*, delicate purple (crimson lake and a little cobalt, very pale at the centre) ; where indicated by lines darker (second wash of the same color). The *buds* must be lighter (less color) ; *stamens*, darker (more color). *Leaves*, dull green (gamboge, indigo, a little Prussian blue, and, in the shadow, light red) ; *buds* and *tiny leaves* close to buds, a little yellower (more gamboge) ; *stems*, dark (gamboge, indigo, and light red) ; more red near the bottom.

XVI. "LO, WHITE INDIAN PIPES." — *Panel* on which the verse is printed, yellow (gamboge), darker at the top ; *ground*, dark green (indigo and gamboge) ; on right and under flowers on left, gamboge and a little cobalt. *Ferns* : *large fern*, green (cobalt and a little gamboge) ; *small fern*, reddish brown (burnt sienna, or light red and Vandyke brown) ; *sky*, blue (wash of cobalt). Beginning irregularly near top of panel above ferns, and not extending down behind ferns, behind the tree, near top of panel, carry wash irregu-



arly down to ground ; when dry, paint trunk of tree light brown (Vandyke brown, with a little vermilion). *Foliage of tree*, dark green (indigo and a little gamboge) ; where it touches *panel*, very dark (more color) ; around panel carry a line of vermilion. *Pipes*, left white, shaded where indicated by lines, bluish gray (cobalt and a very little vermilion).

XXII. "SO MUCH FOR THE PREACHER." — *Flowers*, pink (vermilion) ; *buds*, darker (add a little crimson lake to color) ; *leaves*, various shades of green (gamboge and cobalt) ; make the small leaves lightest : to some, add a little light red. *Butterfly on flowers*, yellow (gamboge) ; his *body* and *spots on wings*, light brown (a very light wash of Vandyke brown). *Flying butterfly*, light greenish-blue (very pale wash of cobalt, with a very little gamboge). *Dragon fly, body*, and *tail*, dull, dark green (indigo and gamboge) ; *wings* : put over the entire wing pale wash of cobalt, with a very little crimson lake ; when dry, put over upper point of wing very pale wash of green (gamboge and a very little cobalt).

XVIII. SWALLOWS. — *Sky, back of birds*, blue (cobalt, fading to white at the bottom) ; *breast* of upper bird and *throat* of middle one, delicate wash of light red ; *middle bird*, left white ; *tips of wings, tail*, and *head*, black (if you have n't black make it : indigo, sepia, and crimson lake) ; *upper bird*, except *back of tail* and *lower wing*, black ; *markings* on both birds, where indicated by lines, black ; *lower bird*, all black or gray black ; *tip of tail* and *wings*, darkest places ; *line across page dividing panel*, dull red (light red and a little Vandyke brown) ; *bee*, yellow gamboge ; to shadow, add Vandyke brown ; *legs*, dark ; *wings*, white ; *tips*, pale wash of cobalt ; *small bird*, Vandyke brown (medium wash) ; *branch*, dark green (indigo and a little gamboge) ; *Jack*, yellow green (gamboge and a little Prussian blue) ; *inside* and *top of flower*, little darker (more color and a little light red) ; *centre of flower*, add a good deal of light red ; *letters of verse*, dull red.

XIX. COVER. — Put a wash of indigo over the *J*, except the four oblong places in the long part of the *J*, and two scrolls from the mouth ; also over *ack in the* and *J. G. Whittier*. *Scrolls*, four oblong places and *pulpit, poem by*, letters, pale red (vermilion and a little Vandyke brown). Between the two lines, including *pulpit, poem by*, and other side of *J*, in the same space, a wash of indigo ; it may be carried over the letters if you have put on the light red.

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## GENERAL REMARKS.

To heighten the effect of these pictures after they are painted it is desirable to outline them, that is, to go over all the printed lines of the picture with a darker shade of color ; in most cases, dull red or reddish brown is the most desirable. In some of the special directions I have said *outline* in dull red, but the others are just as important as those mentioned. The directions are given to assist the beginner, but some may prefer to use their own judgment, or even paint them from nature.

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"I wish I  
could sew on  
my mamma's  
new  
sewing machine."

Wheeler  
and  
Wilson  
Machine

The new  
No. 2

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1883.

## DIRECTIONS FOR PAINTING THE LITTLE BOY ON SEWING-MACHINE.

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Boy: *hair* and *cyclopes*, reddish brown (light red, sepia, and a little gamboge); *hair* made darker at the ends (second coat of same color after the first has dried); *flesh*, pink (a very thin wash of vermilion, with a speck of gamboge); *shadows on flesh*, which are indicated by lines, make a little darker by adding a very little light red; *eyes*, blue (Prussian blue, made quite light with water); *pupils of eyes*, black (Vandyke brown and indigo); *lips: lower lip*, vermilion; *upper lip*, light red and a little sepia; *dress*, leave white, except *shadows*, which are indicated by lines in the picture, these paint gray (cobalt, with a very little vermilion). *Piece of cloth lying across the machine*, light blue (Prussian blue, made quite light with water); *shadows*, which are indicated by lines, darker blue (same color [darker], made by using less water); *small square in the middle of top*, bluish gray (cobalt, and a very little vermilion); *next largest square*, brown (sepia, and a little light red); *outside square*, darker brown (Vandyke brown); *drawers in machine*, brown (Vandyke); go over the knobs and line with a duller brown (add sepia). *Running part of the machine*, black (Vandyke and indigo); leave the number 8 and the *trimming*, yellow (gamboge); paint the *rod* that runs up from the needle, gray (cobalt, and a very little vermilion); *spools*, blue (Prussian blue). Put a wash of gray behind child, beginning at level of her shoulders and running irregularly down behind the machine to the edge of the circle, but leaving an uncovered place under the right edge of the machine (cobalt, a little vermilion, and a very little gamboge); *shoulder-knots*, pink (very pale wash of crimson lake) *line of circle*, red (vermilion and a very little light red); all the lettering the same. *Daisies*, left white; those that are shaded all over to be painted all over bluish gray (cobalt and a very little vermilion); and the others painted when shaded with the same color. *Centres*, yellow (gamboge), shaded, when made, with a little brownish yellow (gamboge and a very little light red) *Stems* and *leaves*, green. These should be varied as much as possible, — some leaves dark, some light, some yellower than others. To do this, you may pass your brush occasionally over your yellow cake and sometimes over your Vandyke to give a brown tinge. *Butterflies*, yellow (gamboge); *tips of wings* and *markings*, black (sepia and indigo).

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Each Box contains directions for mixing, so as to make any color called for in painting our Outline Design Cards and Books of Pictures, but for the convenience of those who may wish for other tints without the trouble of mixing, we can supply the following colors, separately, at SIX CENTS each:

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Brown Madder.	Cobalt.	Indian Yellow.	Purple Lake.	Sepia.	
Brown Pink.	Crimson Lake.	Indigo.	Raw Sienna.	Ultramarine.	Aureolin.
Burnt Sienna.	Emerald Green.	Light Red.	Raw Umber.	Vandyke Brown.	Bt. Carmine.
Burnt Umber.	Flesh.	Naples Yellow.	Red Lead.	Venetian Red.	Cadmium.
Carnation.	Gamboge.	Neutral Tint.	Roman Ochre.	Vermilion.	Carmine.
Chinese White.	Green Bice.	Olive.	Royal Blue.	Yellow Ochre.	Gold.
Chrome (Deep).	Hooker's Green.	Orange.			Lemon Yellow.
					Mauve.
					Rose Madder.
					Silver.

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